



# INTERMISSION

*Thursday, May 5, 1994*

**Inside:**

**Walking on Einstein**

**Voodoo Hat**

**The Victros**

**plus more...**



# Inside INTERMISSION:

## Joplin Bands

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Shan Matthews  
of **Walking on Einstein**

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## INTERMISSION

*Intermission* is an arts and entertainment magazine published by the students of Missouri Southern State College—most of which just happen to work on *The Chart*, too.

### Staff

Jim Blobaum P.J. Graham Chris Lassiter  
John Hacker Paul Hood Jeffrey Slotton  
Heidi Weaver

## Entertainment perspective

Complaining of nothing to do? Get off your butt and support your local band.

By JEFFREY SLATTON

There is nothing to do in Joplin. That's a statement you can hear anywhere and everywhere around the area.

How about a show? How about some music? How about a live show featuring talented musicians?

You don't have to convince me, but the rest of you need to catch a clue.

Live music is in and around the Joplin area and bands play to crowds of sometimes less than 30 people.

For example, two weeks ago at the Boardwalk Club in Joplin, **Voodoo Hat** played to an empty house. **Suave Octopus** and **O'Ryan Island**, each top bands out of St. Louis, played in an empty Bypass on two separate occasions earlier this year. I've even seen the almighty **Walking On Einstein** play to a dead crowd on what should have been a packed house.

What's wrong with you people?

Can you honestly tell me that you'd rather go to Boardwalk like sheep every weekend night of your life listening to the DJ play the same music over and over again. I might kill myself if I hear "Whoomp, There It Is" once more.

It's not like there is not any talent in the four-state area. **Walking on Einstein** and the **MissionNaries** both have quality CDs. **Voodoo Hat** puts on a good show, and though I've not personally made it to their show, **Grady** comes highly recommended. **Sifting Diva** and some others have new cassettes.

Dave Kalz of **Suave Octopus** told me it's hard to play a show when there are no people to get up and dance and enjoy the music.

I agree.

**Einstein** and others have played shows elsewhere and been very well received. But

here they are stuck in a rut. One problem may be the lack of radio play for this genre of music.

KOCD plays a little bit of modern stuff, but can't seem to get past this freedom rock thing. KSEK (99.1-FM) plays alternative music on Sunday nights from 8 to 11 p.m. But, they tend to do too much talking and not enough playing of

Blake and Conrad Webster add a great presence to this band, and with the strong material on their current release "Dreamland" could go places. I'm going to make a great effort to check out **Grady** and **Sifting Diva** in the upcoming months. I caught **Sifting Diva** on a sparsely populated night at the now defunct **Boomers** back in November.

One of the more intriguing bands in the area is **Voodoo Hat**. This band features two former members of the **Sundogs**. I caught **Voodoo Hat** at the Boardwalk Club two weeks ago and was pleasantly surprised to hear a few **Sundogs** tunes, along with several new songs. This band is succeeding in Springfield, too bad most people in Joplin have never heard of them. A surprise at **Voodoo Hat's** Boardwalk gig was the halftime performance of **Country Honk**. Playing their first live show, this trio belted out six quality covers includ-



music (Lose the "Alternative Advice" guys, it's stupid). KSYN plays a little bit of alternative, but mostly play too much of that Michael Jackson pop crap.

The duty should fall upon the college of the town to play college music.

Instead we specialize in music by dead guys. So, what's a listener to do?

Either drive closer to Springfield to pick up Channel Z (KTOZ, 104.7-FM), subscribe to DMX (Digital Music Express), or kill yourself.

None of these seem to be viable options if you cannot move to a real city.

As for the local scene: **Einstein** is planning the release of their second CD later this year. Their first release, "The Great Dying" is a must have, and the second probably will be more of the same. The **MissionNaries** have had line-up changes this year and now feature the rhythm section from **The Victros**.

ing "The Long Cut" by St. Louis legend **Uncle Tupelo**. Watch for **Country Honk** in the future, the name needs work, but the talent appears to be solid.

Speaking of the **Sundogs**, former singer **Shawn Damm** has his band the **Subterraneans** playing all over Joplin. Shawn is a tremendous talent, but the **Subterraneans** do nothing but give me a headache.

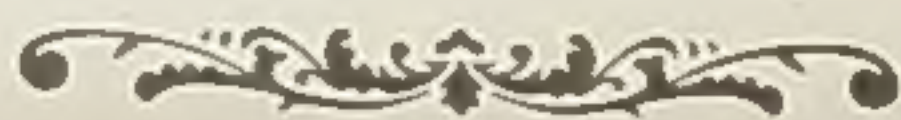
Here's a few regional CD releases to check out in the near future:

**Suave Octopus**, **Kissing The Sun**; **The Sun Sawed in 1/2**, **Hot Feet For Monkey God**; **The Urge**, **Live: Fat Babies In The Mix**; **Walking On Einstein**, **The Great Dying**; **The MissionNaries**, **Dreamland**; and others.

None the less, their coming to a bar near you. Support a local band, and hear something other than the same cheese whiz you hear on the radio every day.



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the Winged Lion there.*





# Walking on Einstein

By Chris Lassiter

**I**t quickly became obvious to me that Walking on Einstein is a band on the move, and it seems that they're moving in the right direction. It started in late 1989, when drummer Shan Matthews, bassist Ron White, and guitarist Gus (Brian Gouadace) were in a cover band called One Side Out, with a somewhat unreliable lead singer.

They met Marty O'Flaherty, a gifted guitar player and songwriter, who practiced with them when their lead singer wasn't around, which was pretty often.

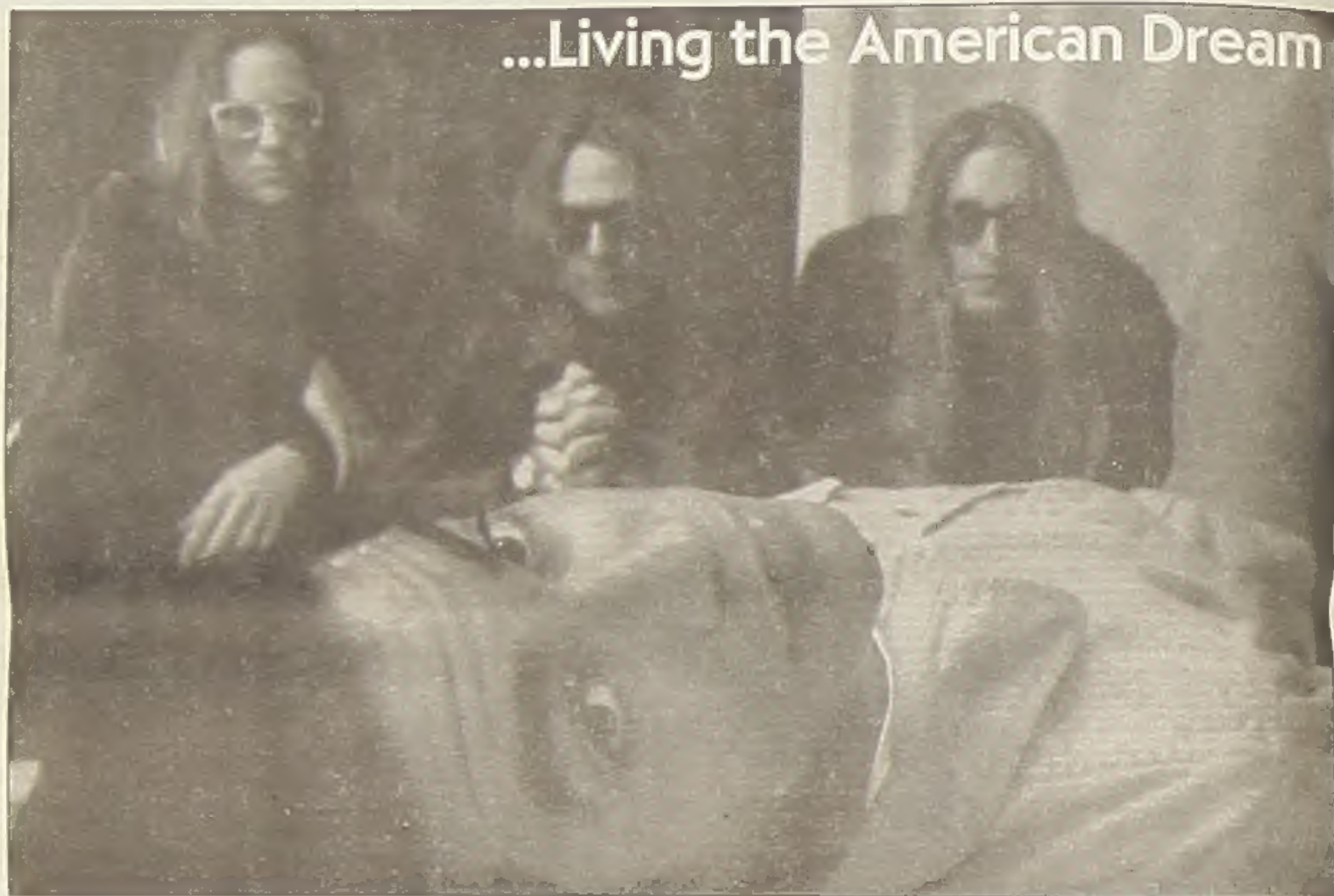
It became apparent that Marty was the missing piece of what could be a top-notch band, so they ditched their lead singer, and Marty became a permanent member of the band.

At first, Marty was reluctant to do a lot of vocal work, but eventually, it was his voice and songwriting ability that became the focal point of Walking on Einstein's distinctive sound.

I somehow got lucky, and managed to catch Shan at home, and he told me Marty is an extremely creative songwriter. "Marty comes up with the lyrics, brings them to the rest of us, and then we all work the music out together", he said.

This arrangement is apparently working; the band released their first CD, *The Great Dying*, in April 1993. It received occasional air play on Joplin's KOCD, and has enjoyed good local sales, though Shan says they're getting a great deal more air play in larger, college towns—such as Lawrence, Kansas—that have alternative stations.

Their latest CD, tentatively titled *Commoners Among the Masses*, is slated for release in the fall of this year. If you've managed to see the band recently, you may have heard their new material, and noticed a considerable difference with the sound on *The Great Dying*. When I asked if these differences were inten-



Walking on Einstein: (From left) Gus, Ron, Shan, and Marty (front). Photo courtesy of Mercy Records.

tional, maybe trying to go in a different direction, he said, "this is just what comes out of Marty's head, it's a lot more focused and mature". If this is the case, then it's easy to see why Walking on Einstein's popularity is increasing steadily, especially in the larger cities such as St. Louis, Kansas City, and Oklahoma City.

Matthews specifically credits their label, Mercy Records, for their support for, and promotion of the band.

"The president (of the label) came to our Lawrence show," Shan said, "and by the end of the night was acting like a little kid, running around saying, 'you guys are great, I love this band.'"

This kind of support is keeping the band on the road three to four

nights a week in Colorado, Nebraska, Oklahoma, Kansas, Arkansas, and Missouri.

Shan said the guys are all getting a deep understanding of the politics involved in the music business.

"We don't expect it to happen overnight, we feel like we're one of the most focused bands around," he said. "We'll do whatever it takes to gain the respect we feel we deserve."

Matthews was fairly reluctant about giving "influences", saying it's too easy to have labels put on them. He did, however, break down under some serious threats (not really), and mentioned influences, for himself, as Talking Heads, U2, and—believe it or not—Lynyrd Skynyrd.

He compares O'Flaherty to Neil Young, Jimmy Page, and Pete Townshend in his thought process when it comes to writing. Musically, Marty refuses to take a label, so it's hard to say who influences his guitar playing.

Shan points to the fact that he, Ron, and Gus make a conscious effort not to play too loud, so not to detract from Marty's lyrics and musical skill. That's not to say that the rest of the band aren't talented musicians themselves. Hearing them play is proof that they are all very serious about what they're doing.

I asked Shan who he likes on the local music scene. He said that of the bands in the area, one of his favorites is Squirm. He said he respects them for not

being afraid to play the music they like, and stick to that style, regardless of how it's accepted. He also enjoys the Missionaries, the Viceros and Grady.

When asked what was ahead for the band, he told me that they were planning to make a video in the not-so-distant future, "not so much to try and get into the MTV thing," but more as a promotional tool.

Walking on Einstein is a truly hard-working, driven band. They, along with other bands such as The Missionaries, have paved the way for a lot of the newer bands in the area. If you don't already know this, just listen. The proof is right in front of you.



# The Victros

*After two recordings and two names, the threesome who make up the group are now out to learn the business of music.*

By Heidi Weaver

New name, new attitude, and a new sound. But, how do you describe The Victros?

"Our music is kind of swing, jump blues band goes surfin', with a little Jimmy Vaughn," said Blake Webster, bass player and backup vocals for The Victros.

The three members of The Victros are Blake Webster, 20, Conrad Webster, 20, drums and percussion; and Derrel Buzzard, 21, lead singer, guitarist, and writer.

The Victros have been together for approximately six years.

"It's almost like another family and that connection

happened early on," Blake Webster said. "There was no walking away from it.

"The three of us have been together since junior high, around the eighth grade."

The band has recorded twice. Blake said the first time was a trial run with just three songs. The second recording is a promo they send to clubs to get gigs.

The band is now working on a third recording.

*"We just now realized that one of us had better get a clue on the business end. No one is going to go anywhere with just their musical talent."*

"This is our first serious project," Blake said. "We are working on the material now and ideally the record will be done by the end of the year."

The

Victros, formerly known as The Authority, decided to change the name after another band with that name was starting to get national publicity.

"The Authority was just a

name we came up with because we needed a name at that particular moment," he said.

The band changed the name about two years ago.

"It's a word Derrel made up," Blake said. "It's everything we do, what we listen to, and how we dress."

"Victros says all that."

Blake said the band is cur-

rently trying to learn more about the music "business."

"We just now realized that one of us had better get a clue on the business end," he said. "No one is going to go anywhere with just their musical talent."

The Webster brothers have been playing frequently with another local band, The Missionaries.

"In early November, they lost their rhythm section and they had a lot of dates booked," Blake Webster said. "Conrad and I said whenever The Victros weren't playing, we would help them out."

Upcoming Victros' performances are scheduled for May 14 and 29 at The Bypass, 1212 Main, Joplin.



The Victros: (from left) Conrad Webster, Blake Webster, and Derrel Buzzard.

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# VOODOO HAT

The band that plays together, stays together—then Voodoo Hat should last a lifetime for four area musicians.

By P.J. GRAHAM

**P**reconceived ideas are not good things to take when going to see Voodoo Hat—the four-person band breaks a lot of them.

One, despite being a Joplin band, they don't want to be tied down to the Joplin scene.

Two, they break a few of the norms with their structure and presentation—such as being more concerned with song writing more than image.

Three, their guitarist likes to use big words—like “apropos.”

Voodoo Hat, comprised of Tony Ferguson, drums and lead vocals; Tim Metcalf, lead guitar and vocals; Brian Smith, rhythm guitar and vocals; and Clay McDowell has recently replaced Andy

**“We just decided it was a little too easy to play in front of your friends.”**

South on bass, has been together a little more than four months. One example of their relaxed attitude to their music

and performing it live in order to fine tune it came out a few weeks ago at a gig at The Boardwalk when the group played a new song.

“We wrote this thing Tuesday night,” said Ferguson as they started the song on a Thursday night, “so if it sounds rough, well, what the hell, ya’ know?”

Though the song wasn't bad, many of their other songs are much better, as their new recording, *We Haven't Heard of You Either* (see related review, page 8), shows. However,



Voodoo Hat: (from left) Clay McDowell, Brian Smith, Tony Ferguson, and Tim Metcalf. (photo by John Hacker)

Joplinites are less likely to experience the sound of the band than club-goers in Springfield since that is where the band has built some popularity; they have even played at an AIDS benefit there. Band members have their reasons for stressing away-from-Joplin arenas.

“We just decided it was a little too easy to play in front of our friends,” Ferguson said.

“Any friend can say ‘Yeah, you’re great,’” Metcalf added.

They credit Jeff Henry at the club Thumbs Up in Springfield for helping them on their climb up.

“Springfield has been real good to us,” Smith said.

Image is not a worry for the band. Ferguson plays the drums and sings the lead—creating a slightly “abnormal” appearance for Voodoo.

“You have this standard for-

mat [in most bands] to have the six-foot-two, long-haired guy with no chest hair out front,” Smith said. “Once people get over the shock [of seeing Voodoo], we win them over.”

“Our original music alone is worth coming out for.”

However, Smith has started singing lead on some songs; Ferguson said he hadn't expected to remain the lead singer.

“Initially, we were looking to have a lead singer,” he said. “[But] I really like to sing.”

“Can you put ‘ego maniac’ in parenthesis?” Metcalf joked.

Voodoo expects to feature Smith in the lead more often.

“Brian has come a long way as a vocalist,” Ferguson commented. “If things go the way we want, he’ll be singing more and more.”

Metcalf said that as far as the term “image” was concerned, Voodoo’s is “aurally instead of visually.”

The group says they concentrate on song writing more than anything else. Thus far, they have approximately 25 of their own songs written, with about 20 of them being played

**“Our original music alone is worth coming out for.”**

by Voodoo for now. The band does keep certain elements in mind for their song writing.

“We try to go for melody,” Ferguson said. “We try very hard to write stuff that’s melodic and creates a mood.”

While recording *We Haven't Heard of You Either*, the band

had some help in this area from Mother Nature.

“It was weird, we were really working for atmosphere,” Ferguson said, “and this major snow storm had started.”

“We’re very affected by weather,” quipped Smith straight-faced.

Each member of Voodoo Hat comes from differing backgrounds. Ferguson claims early-80s punk rock and new wave music; Metcalf lists jazz and fusion; McDowell’s is along the lines of heavy metal; and Smith says he has classical ties.

This mix comes out in their music: they range from a popesque “Only One” to the more driving, open hi-hat sound of “Let it Go.”

Half of the band members, Metcalf and Ferguson, were once part of the well-known, now defunct, band The Sundogs.

Ferguson said the name has stuck with them.

“That whole Sundogs moniker,” he said. “It was a hard time getting out from under that.”

Voodoo Hat seems to be unworried about another break up of any kind.

“I think it shows when people don’t get along,” Smith said. “And this is the most friend-oriented band around.”

“I have a real good feeling about this band,” said McDowell, who also says he has seen many other bands have problems due to personal conflicts. “With these guys, I don’t think there’s been an argument.”



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With a female singer and a perfectionist to lead, music fans can look for something different in .....

# Sifting *Diva*

By JEFFREY SLATTON

**S**ift—to study or examine carefully and extract the good, essential, or desirable.

Diva—a divine being or God in Hinduism or Buddhism.

Judging from the two definitions, someone sifting diva might be studying Hinduism or Buddhism. Imagine that, in Joplin.

No, actually in this case it refers to a local band hoping to make it big in a world where the odds are heavily against them.

"It is a very biased profession," said Eric Green, 21, Sifting Diva drummer. "Timing is everything and if you're going to talk the talk, you've got to walk the walk."

"We're trying to do both."

The rest of the band consists of people famous in the Joplin area for a variety of activities. Vocalist Angela Stevenson, 22, is a 1993 Missouri Southern

graduate and former Editor-in-Chief of *The Chart*. Bassist Donnie Simon, 21, can be heard nightly as Jeff Davis on Joplin's KOCD 105.3-FM. And guitarist Mark Holbrook, 29, has played in previously successful local bands like Big Bang.

"Mark and I started writing together about a year ago and were looking to hook up," Stevenson said. "I jammed with these guys (Simon and Green) in September, and we

*"I wish someone would tell us who we sound like."*

started working things out."

Sifting Diva played its first live gig Nov. 5 at Joplin's Cow Palace, featuring all original music.

"We weren't really ready," Stevenson said. "It was trial by fire. I just wanted to get the

music out there."

Green agreed calling the early shows "paid practices" even though they were playing for free.

"We were very skeptical about playing that soon, and Mark is such a perfectionist when it comes to music," Green said. "Mark is also very well respected in Joplin for his previous work."

While Holbrook, Simon, and Green had been in other bands previously, Stevenson's performance Nov. 5 was her first.

"I was really green," she said.

As for the music, the group said the biggest question they are asked is, "Who do you sound like?"

"I wish someone would tell us who we sound like," Stevenson said. "I think we have a very unique sound."

Stevenson said the reason the band currently does not play even one cover, is that they cannot agree on what to play.

"Donnie and Eric are both into Rush, while Mark is more Sonic Youth, and I'm something else," she said. "We start jammin' at practice and they break into some heavy metal or

*"I'm studio hooked now. It almost made me hate to play live..."*

classic rock song."

"We can't agree, but that's good. If we all liked the same band, we'd sound

just like that band."

All agreed that having a female singer has hurt them in some circles.

"It doesn't matter how heavy I sing, my voice is about three octaves higher than I'd like it," Stevenson said. "People talk about us as the band with the chick singer without giving us a chance."

Sifting Diva recently recorded a four-song tape in Lawrence, Kan.

"At the time we recorded the cassette, it was a symbol of where our band was," Simon said. "But, now we've moved on even past that."

Stevenson said the group wanted to pick a good mix of music that didn't sound the same as everything else currently available.

"I think it turned out better than I expected," she said. "I'm studio-hooked now. It almost made me hate to play live where I can't really hear myself. I became insecure about my voice."

The band has 20 original songs that they hope will eventually turn into a CD release.

"We don't want to jump the gun, but making a CD is so expensive," Stevenson said.

As for the immediate future, Sifting Diva hopes to play more regional shows.

## Sodomites:

By JIM BLOBAUM

**T**he Sodomites are a throwback to a time that never was. A time when punk was a marketable form of expression. When the throbbing masses had something really throbbing to listen to.

"The bands that really make it are 'alternative,'" said Brian Estes, drummer for The Sodomites. "Punk never really was popular; it's just not marketable."

"If you think about it, punk, the term arose in prison to mean, ah, somebody's boyfriend. To take on that mantle, to call yourself punk, that's just never going to be popular."

Cassey Clarkson, bassist, says that they arrive at most of their songs from personal experience.

"Like the song 'I can't fuck your wife,'" Cassey said. "It was just a weird thing that happened to me one night at this concert when a guy tried to get me to sleep with his wife."

"All my inspiration comes from below the belt," said Chip Cabera, lead guitarist, with a laugh. "Seriously, one of my big influences is George Gershwin."

Break-dancing as an influence was also discussed.

The band began when Clarkson and Cabera were looking for a drummer. They didn't know what kind of band they wanted to start.

"I wanted to start a soul band," Clarkson said.

"I'm not complaining now though."

"We were basically just dissatisfied with what we were hearing from other bands," Estes said. "Everybody is into grunge."

"Yeah or like that new school crap, nobody was hard-

core enough," Cassey said. "You can't try to be hardcore—you just have to let it be."



The Sodomite's drummer Brian Estes

"It's going to sound dishonest if your trying to be something your not."

"Anger is always good when I'm trying to write music," Cabera said. "But those aren't generally the songs we keep."

Recently The Sodomites

look it on the road with another band, The Queens.

"Texas was a very humbling experience," Estes said. "We

were out of our element. No one there knew us. Around here it seems like it might be more attraction to our personalities. Most everybody in our audiences knows us. There it was just the music."

"Although the crowd was pretty lame."

"I don't know, nobody threw any-

thing or walked out," Cabera said.

The Sodomites have no immediate plans to get signed by any label, major or underground.

"We made some demos, didn't do anything with them," Estes said. "I hear that

somebody's been bootlegging them but I don't know."

"If we wanted to get signed, we'd just move somewhere other than Joplin."

"I'd kind of like an underground sort of thing, just enough to eat off of," Cabera said. "I dread getting a normal job."

Each member of The Sodomites is also in at least one other band. The diversity of these other interests shows some of the range of these musicians.

"I'm in an a Capella gospel band for the lord Satan," Clarkson said, speaking about number one. More a cult phenomenon than a musical endeavor, most of their shows are like Beavis and Butt-head without all the class.

Band members differed as to what they wanted people to walk away from their shows with.

"A smile and a condom," Cassey said (condom distribution was an aspect of their earlier shows).

"Cancer," Cabera said.



# 'Division Bell' appeals both to old and new fans

By Chris Lassiter

Okay, let's pretend for a few minutes that I'm not as old as I am (yeah, right.), and that *The Division Bell* is the first Pink Floyd that I've ever heard, and that I've never heard of guitarist David Gilmour, drummer Nick Mason, or keyboard player Richard Wright. I would think that this was probably one of the best albums I'd ever heard.

Now, back to reality (damn!), I am old, this is not the first Pink Floyd I've ever heard, and I am quite familiar with the works of Gilmour, Mason, and Wright. I still think this is one of the best albums I've ever heard. And I honestly believe that the departure of bassist/writer/lead vocalist Roger Waters from the band was the best thing that could've happened to both Waters and Pink Floyd. Not that *The Wall* and *Dark Side of the Moon* suffer at all from his presence, it's just that in their present way

of doing things, David Gilmour's vocals are better suited for the task, and the removal of the LSD lab rat, Syd Barrett, the writing seems to make a bit more sense.

It's been seven years since Pink Floyd released an album, and in that time they haven't exactly been sitting back and relaxing. In 1989 the band finished touring for their 1987 release *A Momentary Lapse of Reason*, afterwards they took a short vacation, then began work on *The Division Bell*.

For those familiar with other Pink Floyd like *Momentary Lapse of Reason* or *Wish You Were Here* there are several songs on this album that sound frighteningly similar to songs on those albums. I believe David Gilmour knew this, and it came as no accident.

Pink Floyd has been around for 29 years, in that time they've gained and lost a lot of listeners. Since the departure of Roger Waters, who left shortly after the band finished touring for *The Wall*, Pink

Floyd's music took on a much more refined, produced sound.

This helps the band acquire a new, younger breed of listener, and at the same time managed to piss off quite a few of the older, loyal fans. On the latest album Gilmour has pulled off quite a feat, in songs such as "What Do You Want From Me" and "Take It Back", there is a noticeable similarity to older tunes like "Have A Cigar", and "One Slip". Not saying there's any lack of creativity, just an effort to please the fans they already have, while gaining newer fans with more radio-friendly songs.

*The Division Bell's* central theme revolves around a very timely subject: communication. There are songs dealing with a wide range of communication issues, from personal to worldwide matters. If the lyrics seem a bit dark and depressing, fear not, it's merely David Gilmour's sad-but-true style of writing. It's more his sense of realism, than



Pink Floyd's *The Division Bell*. Columbia Records, 1994

actual pessimism.

And if these lyrics depress you, ignore them, there's just as much, if not more, feeling put into the music itself.

Gilmour's guitar work is outstanding as usual, plus there is an added bonus, keyboard player Richard Wright steals the lead vocal for the first time since *Dark Side of the Moon*, on the song "Wearing the Inside Out".

With two songs already receiving at least moderate air-

play, and one being thrown in just for kicks, this album could actually put in a good period of time on the Top 100 Album chart, though I wouldn't go as far as predicting a span like *Dark Side of the Moon* had (18 years in the Top 100, ending in 1991).

So, if you happen to be in a position to buy some new music, buy this. And if you see Syd Barrett, have him sign my coloring book for me.



WE HAVEN'T HEARD OF YOU EITHER, Voodoo Hat's first recording can best be described as short but sweet.

While the sound quality of the tape may be a bit lacking, the music is well worth it. The first track, "Only One," is a true toe-tapper. But don't worry if you do not take a fancy to true pop, songs like "Devices" and "Simple Love" are much more driven beats.

Lead singer Tony Ferguson's voice fits the four-song recording's styles nicely and the instrumentation, though maybe not brilliant, is certainly sharp.

—P.J. Graham

## Pavement: 'Rain' bizarre, not dull

By JEFFREY SLATTON

I recently discovered that there are both advantages and disadvantages to reviewing a CD from my personal collection. The advantage is that since I bought it, I probably like it.

The disadvantage comes in two ways: the 15 bucks I had to shell out for the disc and the lack of a press kit to guide me through the CD.

With that out of the way, I decided to review Pavement's *Crooked Rain, Crooked Rain*.

As for *Crooked Rain, Crooked Rain* a large consumption of cereal malt beverages might help you to understand the CD a bit more. It's kind of like Counting Crows meet 1980s REM with Bob Dylan as the lead singer.

Sound bizarre, well, it is anything but dull.

I'd like to tell you who the fine lads are that created this

innovation, but the liner notes are quite possibly the worst I've ever seen. The best thing the liner notes give you is a pop quiz that just might give some insight into what these guys were thinking when they gave birth to this.

"I'm in a rock \_\_\_\_\_ a) Brigade, b) Cavalry, c) and d) are missing, e) Shop, or f) Opera.

Anyway, there is an album, and believe it or not it's a pretty decent 12-track release. It is folk music at some points, rock music at others. It doesn't become repetitive at any point. "Cut Your Hair," (the barber shop video currently being played on MTV) is the first release and has gotten mega play on both MTV and alternative radio stations across the country. Other quality songs on the album include "Silence Kit," "Stop Breathin'", "Newark Wilder," "Hit The Plane Down," "Heaven is a



Pavement's *Crooked Rain, Crooked Rain*.

Truck," and my personal favorite, "Range Life."

"Range Life" is an almost-folk song about settling down and going to live on the range somewhere. It also includes some references to the Smashing Pumpkins, and the Stone Temple Pilots, both bands whom Pavement have

opened for previously.

This is not the best album of the year, and it's not for everybody. If you like "Cut Your Hair," buy the album, you'll like the rest.

Regardless, I'm sure Pavement is not a flash in the pan, and will be heard from in years to come.



# Tool 'Undertow'

By Chris Lassiter

You may have been sitting at home some night, relaxing in front of the TV, after a long day of racking your brain or just trying to avoid using your brain. You're watching MTV, you see this video, it's a funny little porcelain-looking dude with no legs, and one eye.

The song that goes with this is really cool, but seeing this definitely disturbs you. He's flipping out, you can't help him. You ask yourself, "What in the hell is this?" Better yet, "Who in the hell is responsible for this?"

Relax, it's just a video, the little porcelain guy is a puppet, and the ones responsible for this insanity are a band called Tool.

The song is "Prison Sex", just one of ten bouncy little tunes on the *Undertow* album. If you're looking for a collection of songs to help you relax on the way to or from school, or work, this is not it. I believe it to be one of the angriest albums since the time of the Sex Pistols. It is driven by top-

ics of sex, religion, politics, crime and punishment, and just being pissed off in general. It's great! It starts out with a few misleading, peaceful sound effects, then punishes you for about 70 minutes.

Tool is a quartet of apparently tormented individuals, just look into the CD sleeve, the

don't judge the musical quality of the album on opinions formed while browsing through the liner notes. Musically, this album is immaculate. This band is about as tight as they get. Like I mentioned before, the album is an assault, but it's a well-planned assault. The guitar work is a bit unfocused at times, but fortunately the rhythm section holds it together. Lead vocals are clear, and surprisingly easy to understand.

Tool got a pretty good start, with two really bizarre videos on MTV ("Sober" and "Prison Sex"), supported by heavy radio airplay of both songs, and the fact that there's plenty

around to write angry songs about. These guys should go pretty far, if they can keep away from the twelve-gauge.

Do us all a favor, buy the CD or the cassette, or the 8-track if you can find it. Keep these guys on tour and off the streets. The money spent will definitely be worth it, musically and for the sake of all Postal Service employees.

photos appear to be taken out of "Charlie Manson's Who's Who in the Wonderful World of Psychotic Razor Fiends". Add to this the enlisting of the ever calm and pleasant Henry Rollins to give a short poetry reading on "Bottom", and you have the makings of an album sure to be treasured by the whole family for years to come.

Though the band members seem to be sado-masochists,



Uh... , Tool kicks ass! Huh-huh, huh-huh...



## Fox & Hound

By P.J. Graham

After years of waiting, it has finally arrived. What, you ask? A video of Disney's *The Fox and the Hound*, of course.

Well, after the wait, it must be said it is well worth waiting for. *The Fox and the Hound* served as a wonderful transition era movie for Disney. It has the charm and tenderness of *Bambi*, while having the more modern humor of not-yet movies like *Aladdin* and *Beauty and the Beast*.

Yet it must be said that the humor is for children. There is

little to no adult humor like there is in *Aladdin*, and no breathtaking (or, for a kid, boring) scenes with awing animation. The art is simple in purpose while giving the misty, earthy look *Bambi* captured so well.

This story of a young fox and hound befriending one another—despite being natural enemies—is also a strong statement not of survival, but of friendship.

So, buy this tape for your kids, not yourself—unless you'll admit to some simpler tastes and give in to this adorable Disney classic.

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# Consensual crimes argued in book

By Paul Hood

Paying over twenty dollars for *The Anarchist's Cookbook* has always seemed anti-revolutionary to me, and since I've never had the guts to steal a copy, I don't own the book, but if I were to acquire it, I would place it on the bookshelf right next to *Ain't Nobody's Business If You Do: The Absurdity of Consensual Crimes in a Free Society* by Peter McWilliams. I intend to steal Chad Stebbins' copy after completing this review.

*Ain't Nobody's Business If You Do* is nearly encyclopedic in scope. Slightly more than 800 of history, political science, economics, philosophy, and even theology, provide definitions, examples, backgrounds, and arguments against criminalizing consensual acts.

Early on McWilliams defines the focus of his argument, "The one idea behind the book is this: You should be allowed to do whatever you want with your person and property, as long as you don't physically harm the person or property of another."

It sounds simple enough, that old saying about your right to swing your arms ending at the tip of my nose and all that. So what's the big controversy about consensual acts? Why are some of them criminal? And, why should you care? What exactly is a consensual crime to begin with? The book answers all these questions and more.

According to McWilliams, "[a] consensual crime is any activity—currently illegal—in which we, as adults, choose to participate that does not phys-

ically harm the person or property of another.

The difference between consensual crime and real crime is that real crime physically harms the person or property of a nonconsenting other."

Crimes fitting this description include gambling, prostitution, the production, sale or possession of drugs, loitering and vagrancy, public drunkenness, production and sale of pornography, violations of marriage such as bigamy, polygamy, adultery and cohabitation, the use of certain medical products or practices often associated with alternative medicine without a doctor's authorization, suicide, assisted suicide, unusual religious practices and sodomy, a broad term which, depending on use, can include heterosexual or homosexual oral or anal sex, or any sex act outside the bond of marriage or not intended for procreation. These activities are often referred to as victimless crimes.

The numbers associated with these activities are staggering. More than 350 thousand people are currently in jail for consensual crimes. An additional one-half million are on probation or parole. More than four million people will be arrested this year for consensual crimes.

The government of the United spends approximately 50 billion dollars each year fighting these crimes. Since many governmental agencies don't publish specific statistics

for spending on consensual crimes, it is difficult to provide a precise number, but after reading what figures do exist it seems that McWilliams' educated guess most likely errs towards underestimation.

Additionally, reasonable evidence in the book shows that decriminalization would create a 150 billion dollars in

criminalizing consensual acts in un-American, unconstitutional, violates the separation of church and state as well as the principles of free enterprise and capitalism, destroys many peoples lives, encourages real crimes, promotes organized crime, and precludes the solution of problems associated with consensual activities.

Each of these arguments and several others gets its own chapter, but the writing does not follow a strictly logical progression nor is it overly intellectual. Instead, McWilliams writes in a light, humorous tone designed to make people question the logic of criminalizing activities which occur between consenting adults. For example, McWilliams effectively and humorously manages any personal attacks which might be directed against him for writing a book on activities which many people consider taboo.

"One of the fears about discussing consensual activities is that if you defend a certain practice, you're often accused of being or doing that. Well, if you're wondering about me, why not assume that I do it all? Yes, just presume that I am a drug-selling homosexual prostitute gambler who drunkenly loiters all day with my six wives and four husbands, making and watching pornography while

being treated by strange medical practices and running a cult on the side."

On balance the book is reasonably well written, exhaustive in scope, and maintains a light tone while covering a serious topic which has received too little attention in our society.

The charm of this book is enhanced by the numerous notable quotations adorning almost every page. Some may shock people such as this quote from George Washington, "The government of the United States is not, in any sense, founded on the Christian religion."

Some are ironic like this quote from Representative Gerry Studds, "We have read the Navy report on Tailhook yet we have concluded that it would be wrong—fundamentally wrong—to ban heterosexuals from serving in the military."

Most are humorous like this one from Rita Mae Brown, "My lesbianism is an act of Christian charity. All those women out there are praying for a man, and I'm giving them my share."

But perhaps this quote from Thomas Paine, originally written in reference to the pamphlet *Common Sense*, best concludes discussion of *Ain't Nobody's Business If You Do*, "Perhaps the sentiments contained in the following pages are not yet sufficiently fashionable to procure them general favor; a long habit of not thinking a thing wrong, gives a superficial appearance of being right, and raises at first a formidable outcry in defence of custom. But the tumult soon subsides."



## 'Holler': brutal, honest look at American society

By P.J. Graham

We have all heard the sociologists and psychiatrists clam and clatter about society and what it is doing wrong.

Now a voice who truly understands what they are talking about has come forth and Nathan McCall, author of *Makes Me Wanna Holler: A Young Black Man in America*, expresses the problems black people face in the white soci-

ety. McCall grew up in a fairly nice neighborhood, but, due to being around the wrong guys and picking up the wrong habits, he managed to still get himself in prison.

McCall, who has received a four-year degree and now is a reporter for *The Washington Post*, is quick to point out the faults in the system, yet he also offers the professional point of view—open-minded and seeing the different sides

to the situations.

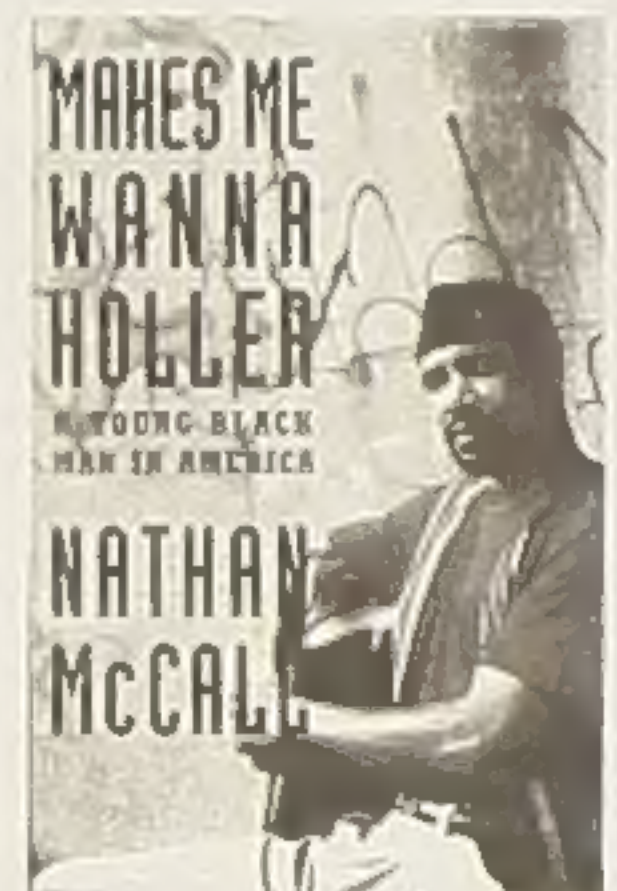
In the book, 404 pages long and published by Random House, McCall talks about his life from childhood to adolescence to the present time—he honestly portrays gang rapes, shootings, and life in prison. In short, the book is well-written as well as truthful.

The meek will probably not want to attempt McCall's story, which has recently been

featured by Barbara Walter on 20/20, as there is significant foul language and brutal reports of violence.

But despite its almost callous portrayal of life, McCall's book is full of insights that finally make what the professionals say make sense to the layman.

The \$23 hardback copy (not currently in paperback) is well worth it.





# IN THE AREA THIS SUMMER:

## KANSAS CITY

### at Kemper Arena:

ZZ TOP w/ Cry of Love  
Friday, May 6

### at Sandstone Amphitheater:

LYNYRD SKYNYRD w/ Ted Nugent and Ian Moore  
Sunday, May 23

BRYAN ADAMS  
Friday, May 27

DEPECHE MODE w/ Primal Scream and Slabbing Westward  
Saturday, May 28

MOODY BLUES w/ the K.C. Symphony  
Friday, June 3

SOUTHERN SPIRIT: 38 Special, the Outlaws, Fabulous  
Thunderbirds, the Barefoot Servants, Marshall Tucker Band  
Thursday, June 9

REO SPEEDWAGON w/ Kansas and Starship  
Wednesday, June 29

SUMMER JAM '94: E.L.O., Foghat, B.T.O., and Head East  
Sunday, July 3

YES  
Monday, July 4

MEATLOAF  
Friday, July 15

TRAFFIC (w/ Steve Winwood and Jim Capaldi)  
Saturday, July 16

MICHAEL BOLTON w/ Celine Dion  
Saturday, July 23

H.O.R.D.E. FESTIVAL: Allman Brothers, Screamin' Cheela  
Wheeler, Blues Traveller, and the Head Todd & the Monsters  
Sunday, July 24

PHIL COLLINS  
Monday, July 25

JAMES TAYLOR  
Saturday, July 30

METALLICA & AUCE IN CHAINS w/ Suicidal Tendencies  
Wednesday, August 10

BONNIE RAITT w/ Bruce Hornsby  
Tuesday, August 30

### at Arrowhead Stadium:

PINK FLOYD  
Monday, June 20

## ST. LOUIS

### at Mississippi Nights:

MEAT PUPPETS  
Friday, May 6

BLUES TRAVELLER  
Monday, May 9

SMITHEREENS  
Sunday, June 5

### at the Arena:

ZZ TOP w/ Cry of Love  
Saturday, May 7

### at the American Theater:

TOOL  
Sunday, May 22

### at the Fox Theater:

JERRY SEINFELD  
Friday, June 10/Saturday, June 11

### at Riverport Amphitheater:

LYNYRD SKYNYRD w/ Ted Nugent and Ian Moore  
Saturday, May 21

MOODY BLUES  
Saturday, June 4

METALLICA w/ Danzig and Suicidal Tendencies  
Tuesday, June 28

YES  
Wednesday, June 29

EAGLES  
Tuesday, July 5/Wednesday, July 6

TRAFFIC (w/ Steve Winwood and Jim Capaldi)  
Friday, July 15

MEATLOAF  
Saturday, July 16

PHIL COLLINS  
Sunday, July 24

### at Busch Stadium:

BILLY JOEL & ELTON JOHN  
Tuesday, August 9

## DALLAS

### at Deep Elm:

PRETENDERS  
Sunday, June 6

### at Texas Stadium:

EAGLES  
Sunday, July 3

### at Starplex:

STEELY DAN  
(with Donald Fagen and Walter Becker)  
Friday, September 2/Saturday,  
September 3

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Graphic by Chris Lassiter



# SUMMER SCENES



**SPEED**

**S**ummertime brings out the best, and the flakiest, in Hollywood. Following are just some of the movies the new season will bring (hopefully in Joplin, too).

**Airheads**—They were a rock'n' roll band that couldn't get arrested. That was before they took an entire radio station hostage. Not a spoof, this

is a picture about people who take their music seriously. Brendan Fraser, Steve Buscemi, and Adam Sandler portray the three musicians.

**The Scout**—With his reputation at stake, floundering New York Yankees scout Al Percolo (played by Albert Brooks) is sweating bullets as his new discovery—rookie phenom Steve Nebraska (Brendan Fraser)—shakes up the sports world with his baseball brilliance and his thoroughly eccentric behavior.

Dianne Wiest also stars in the movie, which director Michael Ritchie says is not really a sports story.

"This is a wonderful relationship story, like 'The Odd Couple.' Although the film's finale is set at the World Series, the ultimate victory is a very personal one for the scout and the kid," he said.

**Speed**—As its name suggests, this movie is a fast-action story.

On the LAPD SWAT detail, Jack Traven (Keanu Reeves) is known as a cop with a reckless nature, a brilliant understanding of the criminal mind—and

some unfinished business with Howard Payne (Dennis Hopper), a sociopath who nearly killed Traven and his partner Harry (Jeff Daniels) during a spectacular extortion attempt.

Now Traven has been given the challenge of his career when a crowded bus—wired by a vengeful Payne to explode if it slows to under 50 mph—is set loose during Los Angeles' morning rush hour.

**PCU**—Everybody's trying to be politically correct, right? Wrong. Now appears the movie PCU.

The curriculum at Port Chester is political correctness; the penalty for failing to learn your lesson, instant protest. Say the wrong thing, oppose the wrong cause, and the Womynists, the Cause heads and all the other intensely committed students on campus will make your life miserable.

For the coed gang in the Pit, a vibrantly shabby dorm where no behavior is too offensive and no lifestyle too bizarre, Port Chester



**AIRHEADS**

University stinks. Seeking a world where individuality is encouraged, free expression is celebrated, and beer flows freely 'round the clock, this band of under-achievers is instead being expected to suppress its rather outrageous behavior and conform to the school's rigid moral standards.

Yeah, right.

Featuring Jeremy Piven, Chris Young, David Spade, Megan Ward, and musician George Clinton, this movie should prove interesting at the least.

**True Lies**—Harry Tasker (Arnold Schwarzenegger) is a special agent for Omega Sector, a top-secret government agency charged with the intervention of nuclear terrorism. Fluent in six languages and skilled in all forms of counter-intelligence, Harry is an international spy (is this really Arnold playing this guy?) who has kept his real profession secret from his wife, Helen (Jamie Lee Curtis), for as long as they have been together.

Harry has the skills, the resourcefulness and the courage to save the country...now, if only he can save his marriage.

**Baby's Day Out**—He's fearless. He's ruthless. He's toothless. He's nine-month-old Baby Bink, the target of a big city search in "Baby's Day

Out."

Writer-producer John Hughes is claiming the movie is the first to make a baby the most important character.

"There has never been a real baby movie," he said. "In 'Baby's Day Out' the baby is the star. This is a real baby in these situations, and it's our job as filmmakers to make you believe that he is actually spending a whole day on his own in a big city."

**Backbeat**—Long awaited by Beatles fans, Backbeat is finally starting to arrive.

Based on the true story of two best friends, Stuart Sutcliffe and John Lennon during the early days of the Beatles. In 1960, five young English musicians, John Lennon, Paul McCartney, George Harrison, Pete Best and Lennon's best friend, Stuart Sutcliffe traveled to Hamburg to join the lively local rock scene.

The group begins to make a name for itself there when Stuart catches the eye of avant garde photographer Astrid Kirchherr, one of the leading lights of Hamburg's artistic community. John becomes bitterly envious of Stuart's relationship with Astrid, and Stuart is forced to choose between his deep loyalty to John and his love for Astrid—between rock'n' roll and art, between fame and obscurity.



**BACKBEAT**